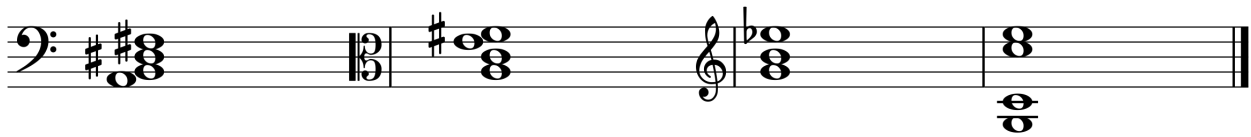


☞ The assignment can be completed on this handout, in pencil where appropriate. Please write your UNI on the top of all pages.

1: Lead sheet symbols**(20)**

Provide lead sheet symbols for the chords shown below, making sure that the symbol you choose accurately reflects the root note, the quality of the chord, the quality of any seventh, and the inversion in which the chord appears.



2: Analysis/roman numerals

(30)

Listen to this recording of Cecilia Bartoli singing this excerpt from a song by Bellini (“Vaga luna”), before answering the questions below.

(Link: <https://www.youtube.com/watch?v=AwA7Pvc3sBE>)

The musical score is in 6/8 time and B-flat major. It consists of two systems of vocal line and piano accompaniment. The first system covers measures 6-9, and the second system covers measures 10-13. The lyrics are: "Va - ga lu - na, che i - nar - gen - ti que - ste ri - ve e que - sti fio - ri Ed in - spi - ri, Ed in spiri agli cle - men - ti Il lin - guag gio, Il lin gua gio del l'a mor."

(a) Using the appropriate key signature, write out a major scale starting on the tonic note of this excerpt.

Blank musical staff for writing a major scale.

(b) Using the appropriate key signature, write out the sequence of diatonic triads formed using the notes from the scale you have just written, starting with the tonic triad. Closed position is fine. Provide roman numerals for each of the triads.

Blank musical staff for writing diatonic triads.

(c) Replace each triad in the sequence above with another chord based on the same root (e.g. a different inversion, a seventh chord, or even a chord borrowed from the minor version of the scale - remembering necessary accidentals). Provide roman numeral labels again.

(d) Provide a roman numeral analysis of the passage by Bellini. Notes in parentheses can be ignored for the purpose of reckoning chord identity. It is desirable to write in the labels directly under the notes in the piano part that corresponds to the chord you are analyzing. There is a chord change approximately every two quarter-note beats.

(e) Take five minutes to read through the comments underneath this video and be prepared to discuss one or two in class on Tuesday.

3: Chords from symbols

(20)

You may choose any clef for each response. Please try and use a variety of the three clefs with which you are familiar. All realizations should be in closed position.

- i. G/B
- ii. C major: II⁶
- iii. B \flat +
- iv. A major: I
- v. B major: vii^{o7}
- vi. A Δ^7 /G \sharp
- vii. B \flat minor: V $\frac{4}{2}$
- viii. E^{o7}

4: Roman numeral labeling

(30)

Provide roman numeral (e.g. i, V⁷) labels for **each** chord in the excerpts from the psalm tunes by William Billings (1746–1800) below. Don't forget that in each case, it is necessary to specify a key context for your roman-numeral analysis. A hint for this question is that both excerpts are in minor keys.

It is desirable to write in the labels directly under the note in the bass part that corresponds to the chord you are analyzing.

(a) Dublin

Treble

Counter

Tenor

Bass

1. Like sheep we went a - stray,
2. How dread-ful was the hour
3. How glor-ious was the grace
4. His hon - or and His breath
5. But God shall raise His head
6. 'I'll give Him, saith the Lord,

(b) Plymton

Treble

Counter

Tenor

Bass

1. In deep dis - tress I oft have cried To God,

(c) Rewrite 'Plymton' (from part (b) above) in SATB-style layout (sometimes called close score) on a single grand staff. Recall that the treble clef with the little 8 means that the melody sounds an octave lower than is written. Accordingly, the corresponding line in your rewritten version should be an octave lower.

The treble part corresponds to the soprano part in SATB style; the counter(tenor) part corresponds to the alto part.

